

"After the Thin Man" Runs Four Weeks, Capitol, N.Y.

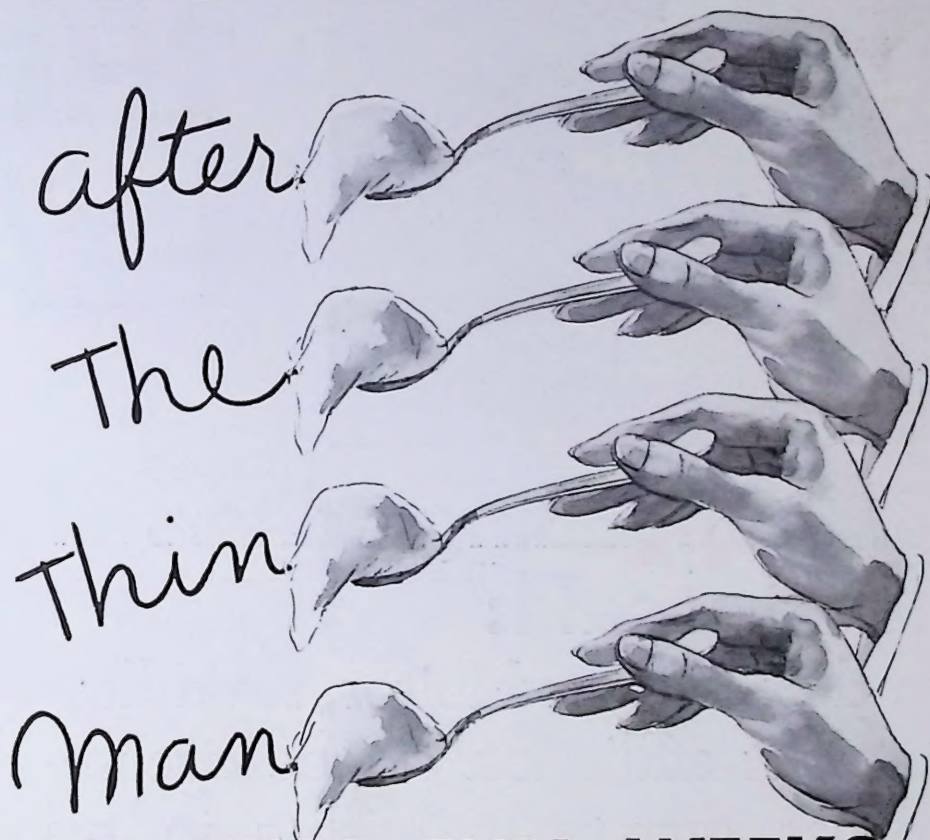
CANADIAN MOVING PICTURE DIGEST

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TASTES LIKE MORE!



**4 HEAPING FULL WEEKS AT
CAPITOL, N.Y. TERRIFIC EVERYWHERE!**

(No wonder that Editor said a mouthful about M-G-M! Next page)

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HE HIT THE NAIL ON THE HEAD!

One of the leading editors of this industry said:

"I believe that every exhibitor, regardless of his present affiliation or the circumstances that dictate it, wishes in his secret heart that he had been able to obtain M-G-M attractions."

And thousands of happy M - G - M exhibitors agree as they welcome HIT after HIT after HIT!

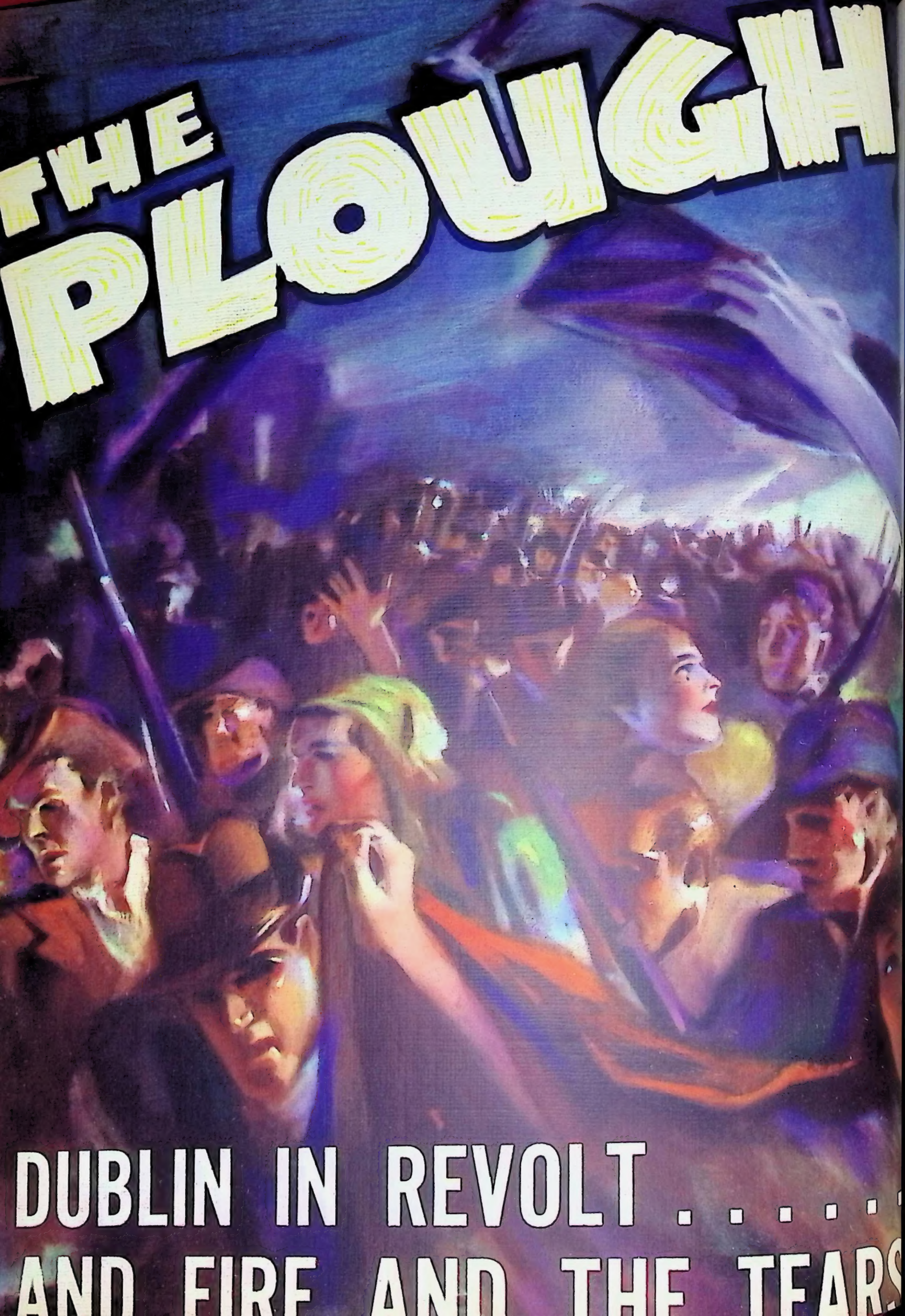
"CAMILLE" is following right "AFTER THE THIN MAN" with hold-overs! Then "THE LAST OF MRS. CHEYNEY" will pack 'em in. And your wintry days will be brightened by "MAYTIME" and you'll clean up with "A DAY AT THE RACES." Then the giant drama "CAPTAINS COURAGEOUS." That's M-G-M!





**RADIANT
WITH THE GENIUS
OF MEN
WHO WON
THE
ACADEMY
AWARD
FOR THE
PRIZE WINNING
"THE INFORMER,"
COMES...**

THE PLOUGH



DUBLIN IN REVOLT
AND FIRE AND THE TEARS

Watchman, What of the Night!

Fox deal? If he did, he deserves to be left "holding the bag", because he is a party to a deal which is not my idea of British Fair Play. If he is innocent, then Mr. Ostrer has put over another deal which is foreign to my conception of British honesty, fair play and justice.

Silence In 1930

20th Century-Fox were silenced in 1930. The company took its "licking" for diplomatic reasons and for a market for its product, but this time it's a Lion against a Lion, a more even match than a Lion against a Fox, and this time it will be a case of an appeal to British Justice; and where that appeal is made, no propaganda, not even the propaganda of a King or a Prince, or the ministers of the Crown, can prevail. British Justice gives the verdict, and it will be in favor of Justice, regardless of whether that verdict will be favorable to American Interests, to whom the British Interests came to make a deal.

I Could Tell

I could tell you a story of another British deal, on a much, much smaller scale, which was a disgrace to those in the British Film Industry who took a leading part in a British Betrayal. Where do such policies come from? Is this the British manner of business, which the world of Trade and Commerce has learned to respect? Is this the England which originated the reverence for a "gentleman's agreement"? The repercussions are the actions of the banks. The repercussions will be limited markets. The repercussions will be a cessation of a Reciprocity which enabled British producers to borrow American stars, etc. What is the way out? I do not agree with Mr. C. M. Woolf, one of the cleverest of your executive producers in England, when he advises giving up production of pictures for world markets, and to produce pictures only for England. That's not the British way, to RETREAT!

What I advise is Reciprocity. Give and Take. Make America our Film Ally, just as America was our war Ally. The United States has billions invested in Canada. Americans love Canadians. Why Not? We are understanding neighbours, friendly neighbours. We are profitable traders and customers, we are Uncle Sam's largest foreign investment for the largest profit returns. Will Uncle Sam protect Canada? You answer this question with another question. Do you, or would you, protect a country in which you had large investments, a country with which you were friendly, with which you did a profitable trade? We should encourage, rather than discourage the U.S. linking up with England in Motion Picture production. Can you not realize, propagandists, that what England will receive in Film Trade and other Trade, if it is true that "Trade follows the film", will overbalance any losses which she is likely to sustain from only a share in her picture production profits. Where are British picture production profits now that there is British film control?

I Can See

I have been endeavouring to figure out the danger, if any, in the proposed G-B, 20th Century-Fox, M-G-M deal. I can see where the G-B circuit will have the same advantage which the BIP circuit had, when the G-B circuit refused to pay the price asked for American pictures, and Mr. Maxwell seized this opportunity to play the American pictures to great profits for his company

and its shareholders. I can also see where British producers would have a better chance for markets, through the competitive prices obtained from the other circuits and the Independent theatres. I can see where Mr. John Maxwell might be inspired to engage someone who really knows how to produce pictures for a world market. I can see where a tie-up between G-B and ABP would make it difficult for other circuits, and for the Independent theatres to get product. The buying power of such a combination of theatres would be irresistible, and the producing power could annihilate competitive activities. Such a monopoly would swallow up all Independent effort. Theatres would be starved out for product, and fall into line for the Monopolistic control.

Monopoly Not For England

If it has been hard for the Independents now, and some of them have told me some sad stories of forced capitulation to the big circuits in Great Britain, what do you think will happen to the Independents when there is one big exhibiting, producing and distributing combine controlling all the key centres? And what about the shareholders of the combined theatre interests, where would be their profits? It might be more profitable to close some of the purchased theatres in order to increase the business of another theatre. The theatre selected to be closed, would depend upon who was interested in the particular theatres involved.

Survey of Mr. R. H. Cochrane

While Finance is closing down for picture business in England, while prosperity appears to be a Reality there, and on the American continent, with its increased employment and wages, I have before me an American Survey compiled by the President of Universal Pictures, Mr. R. H. Cochrane. The Survey reveals that film receipts are up thirty-three and a third per cent in 1936. That gross receipts rose to approximately one billion dollars. The average weekly attendance reached the amazing figures of 80,000,000. The attendance returns to the highest point attained before the fatal 1929 Depression year. Admission prices have not increased substantially above Depression prices. Mr. Cochrane states that there will, however, be some increase in prices, controlled by taxation, and also by competition. The outlook is for a bigger and better 1937 in the United States.

Increased Profits For Canada

In Canada, Famous Players are paying an increased dividend. The shares are rising, in fact the entire market, stimulated by the wealth uncovered by mining, has created a boiling market. Holdovers on pictures are again in order. One thousand theatres in operation regularly. More theatres being constructed and new ones weekly. All the picture stocks are rising, and the public is buying. Warners from \$7.00 to \$17.00, Loew's from \$50.00 to \$77.00, Paramount from \$8.00 to \$27.00, Famous Players from \$10.00 to \$35.00, and all in the matter of a few short months. Confidence plays an important part in making profits. England, what of you?

"He calleth to me out of Seir, Watchman, what of the night? Watchman, what of the night?"

The watchman said, 'The Morning Cometh, and also the night, if ye will enquire, enquire ye, return, come'". England, what of you!

Richard Boleslawski, Director of "Garden of Allah" Dies Suddenly at Hollywood

Australian Film Digest

by LEON S. STONE

SYDNEY with a population of a million and a half rates 20 picture theatres within the city radius. Thirteen are first run houses. There is one lone legitimate and one vaudeville theatre in opposition!

Amount of newspaper advertising outlayed by the first release shows is an eye-opener. Four daily and two Sunday sheets run a total weekly circulation of about 4,617,000. This apart from several weeklies.

Means that for the amount of film advertising spent in these papers it takes about 26 in every 100 copies to land a ticket buyer. Hardly as effective as might be expected. Fourteen per cent of Sydney's population attend the 13 first run houses weekly.

* * *

JUST revealed by an ex-employee of the Federal Government Film Laboratories that politicians years ago sat through a four hour show of censorship clips from silent films. Film only ran 16 pictures to the foot.

Many of the cuts, avers the employee, contained nothing objectionable nor indecently offensive to one out of a thousand picturegoers. Some of the clips *were* hot stuff and deserved the censors shears.

Significant fact is that Federal Government Parliamentarians were allowed to see what the public is not. "It was a mistaken idea on the part of the projection room staff that the politicians who arranged this private screening would only wait for part of the program. They remained glued to their seats for four hours, even missing lunch rather than lose any part of the screening."

"Most of us hoped", continues the ex-employee, "That one result of this special session would be that the politicians would recommend the restoration of the cuts which were entertaining without being offensive. We were disappointed. The parliamentarians just arranged the screening for their own enjoyment."

Most illuminating that Federal politicians were and still are allowed the freedom of seeing all the censored parts of films while the public is not. Aren't politicians representatives of the public?

* * *

Commonwealth Film Censor, Creswell O'Reilly, is to trip abroad in 1937. While overseas he is to overlook the screenings of films in churches and on his return to Australia furnish a report on the subject to the religious organisations.

Several Sydney churches will then be fitted with projection apparatus for suitable picture shows. O'Reilly is a Methodist church lay preacher.

* * *

PARAMOUNT gets a complete New Zealand and Australian coverage for its 1937 product by finalization of a Dominion deal with Amalgamated Theatres, 65 houses and J. C. Williamson, 55. In this country Paramount has sold to independent theatres in every city.

* * *

New South Wales Motion Picture Benevolent Fund has altered latter word to Society, thus giving itself a new title. At the end of July 31 the society had a fixed bank deposit of \$1,000 on hand for the relief of deserving cases.

CHARLES CHAUVEL, now in Hollywood, has been extended an invitation by Charles R. Rogers, Universal Pictures vice-president in charge of film production, offering him complete access to Universal studios. With all expenses paid.

Universal have been handling the Aussie distribution of Chauvel's talkies. While in Hollywood, Chauvel will make an intensive study of modern production methods in all branches and collaborate with Universal script writers on his next scenario. Film of which will be world distributed by Universal, as will Chauvel's current opus "Uncivilized".

Chauvel, chief of Expeditionary Films, will enter into close association with Charles Rogers, hatching a plan for world distribution of Aussie films from Chauvel's studio. Universal are after one or two of our films annually to release under the Quota Act, but demand them to be of world class.

Accompanying Chauvel is his wife who has been his right-hand "man" on all his productions acting as script girl, etc.

* * *

SIMULTANEOUS opening by "Anthony Adverse" in Sydney, Adelaide and Brisbane brought records. Sydney State reached a new high at the box-office. Ticket selling closed at 7.45 p.m., opening day; hundreds turned away. Brisbane Regent reported best bookings for the last 8 months.

* * *

JOSEPH HUMMELL, Warner's foreign manager, covered New South Wales, Victoria, Southern Australia, Queensland and New Zealand, on a rush Southern Hemisphere tour, with his wife. After overlooking all branch offices of his company in those States and the Dominion, Hummell left Brisbane for the Far East.

* * *

W J. HUTCHINSON, 20th Century-Fox foreign manager, on departure from Sydney, to U.S.A. via the East, Europe and England, stated he would return towards end of 1937 on a business trip, bringing with him Sidney R. Kent, 20th Century-Fox President.

* * *

ALL Australia is acclaiming "Show Boat", now in its 26th week at Sydney Liberty, where 250,000 persons have paid admission. In its first week at Melbourne Regent it grossed \$15.00. Every record in the history of the Brisbane Wintergarden was smashed. Perth Theatre Royal surpassed all figures ever previously recorded for any single feature program. Sydney figures showed a \$130,000 take, up to and including 23rd week.

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THE Aussie "Flying Doctor" after a splendid 7 weeks season at Sydney Lyceum is still popular getting a dual second release run at Empress and Empire houses.

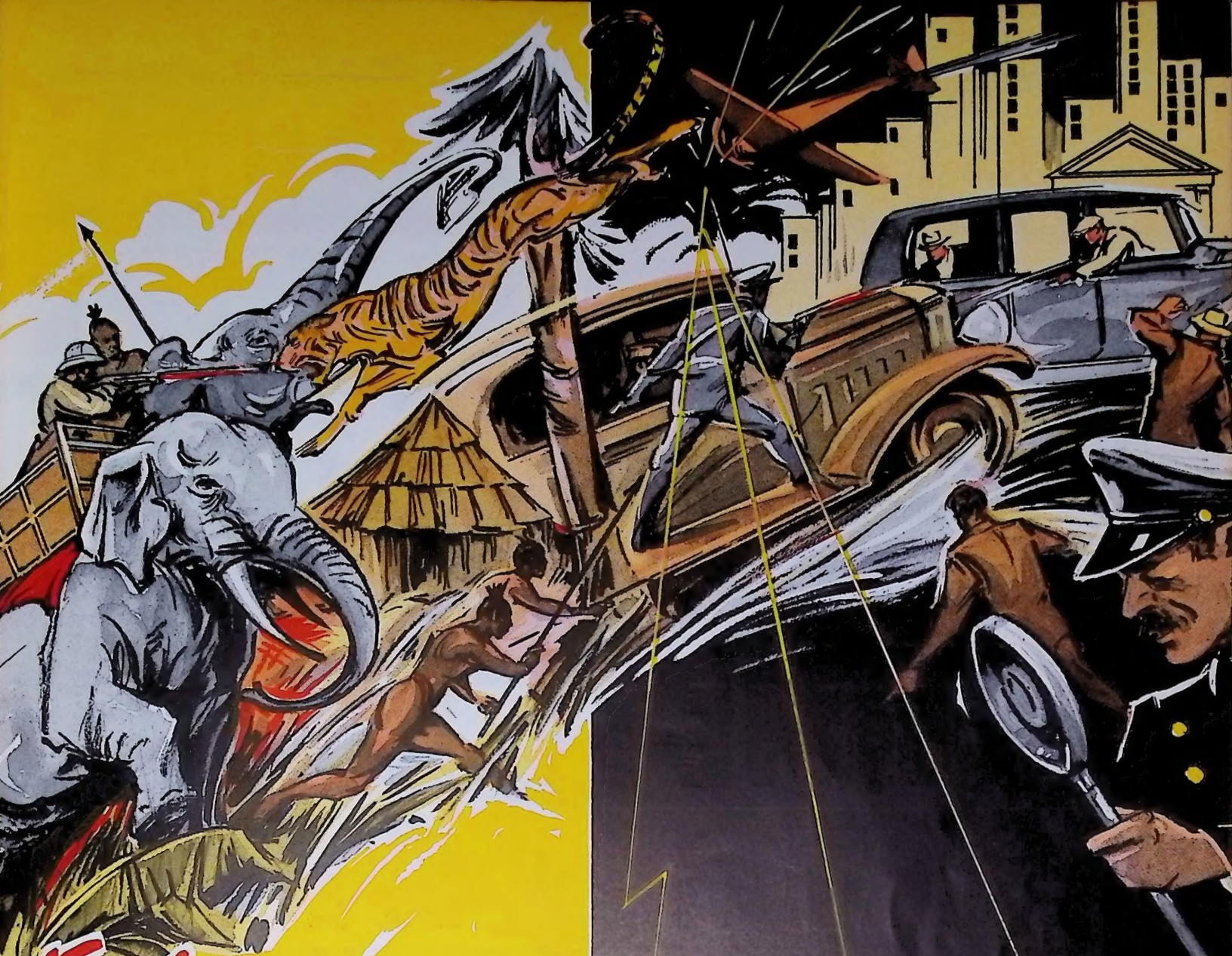
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"Dodsworth" gained the biggest business for months at its week-end opening, Embassy Theatre, Auckland, New Zealand.

* * *

"The General Died at Dawn" got off to standout business at Melbourne Capitol. Opening figures exceeded "Bengal Lancer" by \$180; "Ruggles of Red Gap" by \$370; "Trail of the Lonesome Pine" by \$150. Advance bookings beat latter picture by \$250.

Howard Dietz, M-G-M Publicity Chief Weds Hon. Tana Guinness Montagu



Tim TYLER'S LUCK'

the most startling and unusual jungle
story that ever thrilled from the
screen! Another King Feature ad-
venture strip with a following of
millions! Lyman Young's famous
newspaper cartoon hero in 12 fear-
fought, breathless episodes among
the strangest savages — man and
beast — the world has ever known!

12 hair-raising, speed-scorched epi-
sodes dealing with G-Men and
Police of the Radio Patrol in their
exciting battle with crime! From the
universally read King Feature car-
toon strip by Eddie Sullivan and
Charlie Schmidt!

'RADIO PATROL'

The **FOUR BIG SERIALS**
OF 1937 WILL COME
AS ALWAYS, FROM
THE NEW UNIVERSAL
THE TIME-HONORED
CREATORS OF THE
BIGGEST MONEY-MAKING
SERIALS IN MOTION
PICTURE HISTORY! THEY
ARE THE BUY-WORD
OF THE INDUSTRY